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MANUAL

OF

BAYONET EXERCISE:

PREPARED FOR THE USE OF THE

ARMY OF THE UNITED STATES.

BY

GEORGE B. McCLELLAN,
COMMANDER-IN-CHIEF U. S. ARMY.

Printed by Order of the War Department.

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HEAD-QUARTERS OF THE ARMY,

Washington, D. C., Dec. 31, 1851.

HON. C. M. CONRAD,

Secretary of War.

SIR: Herewith I have the honor to submit a System of Bayonet Exercise, translated from the French, by Capt. Geo. B. McClellan, Corps Engineers, U. S. Army.

I strongly recommend its being printed for distribution to the Army; and that it be made, by regulation, a part of the "System of Instruction."

The inclosed extracts from reports of the Inspector General, etc., show the value.

I have the honor to be, sir,

With high respect,

Your most obed't serv't,

(Signed) WINFIELD SCOTT.

APPROVED.

(Signed) C. M. CONRAD,

Secretary of War.

January 2, 1852.

Copy.

R. JONES,

Adjutant General.

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PREFACE.

THE Bayonet Exercise presented in the following pages is chiefly from the French of M. Gomard, an eminent French teacher of the art of fencing.

After an examination of the systems of Selmnitz, Pinette, Müller, etc., the superiority of Gomard's was very evident. It is, in its arrangement, very analogous to the Infantry Tactics, and of such a nature that it can readily be taught by the non-commissioned officers.

In addition, it is far the simplest system of all. In the others are to be found many different "guards," very inefficient thrusts, and an almost infinite number of parries, against the lancer, dragoon, hussar, cuirassier, infantry soldier, etc., *ad infinitum*.

Gomard lays it down as a principle, that the most formidable antagonist an infantry soldier can encounter is an infantry soldier; that the bayonet is more formidable than either the lance or the sabre. This assertion may seem surprising, but trial will convince any one of its truth, and of the consequent fact that an infantry soldier who can parry the attacks of a well-drilled infantry soldier has nothing to fear from a cavalry soldier, because simple variations of the parries against infantry are perfectly effective against the sabre and lance, *e.g.* the parries in high tierce and high quarte.

The work of Gomard was translated by the author of the present work about two years ago, and taught by him to the non-commissioned officers of the company of sappers with which he was then on duty. The non-commissioned officers soon became competent to instruct the men, and the system was in successful operation when the author was relieved from duty with the company.

It proved to be an excellent gymnastic exercise, a useful amusement, and gave the men great additional confidence in themselves and their weapons. The French system has been somewhat modified, in order to make it conform more closely to our infantry tactics.

It will be proper to remark that any system of fencing with the bayonet can, in service, have its full and direct application only when the men are isolated, or in very open order; as, for instance, when employed as skirmishers, in assaulting breaches, field-works, or batteries, or when broken by cavalry, etc. etc. When in the habitual formation, as infantry of the line, the small interval allowed each file, and the method of action of masses, will prevent the possibility, or necessity, of the employment of much individual address; but even then, in the shock of a charge, or when awaiting the attack of cavalry, the men will surely be more steady and composed, from the consciousness

of the fact that they can make good use of their bayonets, and easily protect their persons against everything but balls.

There is an instance on record of a French grenadier, who, in the battle of Polotsk, defended himself, with his bayonet, against the simultaneous attack of eleven Russian grenadiers, eight of whom he killed. In the battle of Sanguessa, two soldiers of Abbé's division defended themselves, with their bayonets, against twenty-five Spanish cavalry, and, after having inflicted several severe wounds, rejoined their regiment without a scratch. At that period there was little or no regular instruction in the use of the bayonet.

GEORGE B. MCCLELLAN,

Brevet Captain Corps Engineers, U. S. Army.

WASHINGTON, *February* 25, 1852.

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INTRODUCTION.

THERE are three methods of instructing the soldier in fencing with the bayonet, viz., the *lessons with the plastron;* the *mutual lessons;* the *figurative lessons.*

The lessons with the plastron are those in which the instructor is the adversary of his pupil: this is the best method of instruction, but is not applicable in the army, because it is impossible to provide an instructor for every soldier.

The mutual lessons are those in which the men are told off by pairs, and oppose each other. On account of the expense of the necessary masks, plastrons, etc., this can hardly be relied upon as the sole method of instruction.

The figurative lesson is that in which the

scholar has no antagonist, and in which the direction of the thrust and parries must be taken with reference to his own person. On account of the simplicity of the bayonet exercise, and the impossibility of introducing in it that extreme sensibility of touch, and quickness of hand and eye, so necessary with the foil, it will be found that the figurative lesson will fully enable the soldier to provide for his personal defence. If, in addition, he have the advantage of a few lessons with the plastron, and can occasionally fence with well-instructed men, under the direction of an instructor, all reasonable and desirable proficiency can soon be acquired.

In the remarks upon the lessons with the plastron (Part II.), will be found a short summary of such general principles as ought to be well understood by the instructor, not only before he gives lessons with the plastron, but before he attempts to teach the figurative lessons.

The instruction in the bayonet exercise

should commence as soon as the recruit is proficient in the *squad drill.* In three months a man may be taught to handle his piece quite well—well enough for ordinary exigencies of service; in a year he will be quite a skilful fencer.

In the instruction in the figurative lessons the men should be in *undress*, without belts; their clothes should fit loosely. When they are well drilled they may be practised occasionally, with their belts and knapsacks on.

For the lessons with the plastron, and the mutual lessons, the following equipments, etc. will be necessary, viz.:—

A brown linen jacket, fitting loosely, the breast and left side of double buckskin, or pliable leather, buttoning on the right side, the arms reinforced with buckskin from the elbows up: this jacket is not indispensable.

A plastron of stuffed buckskin, covering the left side and breast from the throat to the groin.

A very strong close mask, with wings to protect the ears and side face.

A pair of ordinary fencing gloves, stuffed on the back of the hand.

An old musket, with the bayonet arranged as follows, viz.: cut off the blade two inches from the elbow; drill a hole through the heel of the blade in the direction of its axis; fit a thumb-screw to it—see Plate 24. Replace the blade by a piece of whalebone of the same length, which shall fit in the hole drilled in the heel of the blade, and be secured by the thumb-screw. This whalebone must be sufficiently flexible to prevent the blows from hurting, and yet have enough elasticity to straighten itself after each blow. Notches should be cut near the end, for the purpose of binding on a light button of leather or India rubber. If no old muskets can be had, cover those used with strong leather.

Blunt lances and wooden sabres should also be provided.

To accustom the men to give an accurate aim to their thrusts, balls of wood, lead, or canvas stuffed with straw, may be suspended by cords as targets. Of course, this target practice must be combined with the volts, parries, etc.

PART I.

SCHOOL OF THE SOLDIER

IN THE

BAYONET EXERCISE.

GENERAL OBSERVATIONS.

EACH lesson contains particular directions for the guidance of the instructor.

There are two kinds of commands—the *cautionary* commands, and those of *execution*. The cautionary commands are printed in *italics;* the commands of execution are in small CAPITALS. They have been made to conform as closely as possible to the commands in the Infantry Tactics. The remarks made therein (Scott's Inf. Tact., vol. i., paragraph 81, *et seq.*,) on the subject of commands, are equally applicable to those of the Bayonet Exercise.

The instructor will conform as strictly as possible to the text, in all definitions and instructions. He will occasionally, when instructing recruits, execute the movements

himself, in order to exemplify his instructions. When learning difficult movements, or indeed any for the first time, each man will execute such separately, while the others are at rest.

The instructor will sometimes cause one man to step to the front, and engage his piece with his own, in order to facilitate the explanations.

Too rigorous exactness need not be required at first, but the men will be brought to the proper point by degrees. Each lesson must be properly comprehended and well executed by the men before the next is taken up. For instruction in the Bayonet Exercise, the men should be divided into squads of three or four each; a greater number should not be placed in one squad, when it is possible to avoid it.

At the command "ATTENTION!" given when the men are at *guard*, or at *rest*, they will, when without muskets, assume the position of the *soldier;* when with muskets, they will

assume the position of *shoulder arms. Frequent short rests must be allowed the men:* this is particularly necessary at first. All the movements should be made with great rapidity.

This system is applicable not only to the ordinary musket and bayonet, but also to the rifle or musketoon with the sword bayonet.

TABLE OF THE THIRTY RADICAL MOVEMENTS OF THE BAYONET EXERCISE.

Point of departure for all the movements of the body and weapon.	1. The middle guard.
Means of locomotion.	**The measuring steps.** 2. The advance; 3. The retreat. **The volts.** 4. The right volt; 5. The left volt; 6. The right rear-volt; 7. The left rear-volt; 8. The leap to the rear.
Means of attack.	9. The thrust; 10. The lunge; 11. The lunge-out; 12. The development; 13. The passade.

Means of directing the attack.

The four directions of attack.

14. Prime;
15. Seconde;
16. Tierce;
17. Quarte.

Means of defence.

The Parries.

18. Prime;
19. Seconde;
20. Tierce;
21. Quarte;
22. High tierce;
23. High quarte;
24. Seconde in retreat.
25. Tierce in retreat.

Means of using the point when breast to breast.

The shortened thrust.

26. On the left;
27. On the right.

Means of using the butt of the musket.

The blows with the butt.

28. To the front;
29. To the right;
30. To the left.

TABLE OF BAYONET EXERCISE DIVIDED INTO TWELVE LESSONS.

1st Lesson,
without muskets.

The guard;
The measuring steps;
The volts.

2d Lesson,
without muskets.

The development;
The passade;
The leap to the rear.

3d Lesson,
with muskets.

The middle guard;
The thrust;
The lunge;
The lunge-out.

4th Lesson,
with muskets.

The four directions of attack: prime, seconde, tierce, and quarte.

5th Lesson.

The parries.
In prime;
In seconde;
In tierce;
In quarte.

6th Lesson.

The parries.
In high tierce;
In high quarte;
In seconde in retreat;
In tierce in retreat.

7TH LESSON.

The shortened thrusts.
On the left;
On the right.

8TH LESSON.

The blows with the butt.
To the front;
To the right;
To the left.

9TH LESSON.

The advance, retreat, leap to the rear, combined with the movements of attack and defence.

10TH LESSON.

The volts and leap to the rear, combined with the movements of attack and defence.

11TH LESSON.

Combinations of the four directions of attack with each other.

12TH LESSON.

The different combinations of the parries.

The last four lessons consist of different combinations of the movements contained in the first eight.

FIRST LESSON.

Without muskets.

The Guard; The Advance; The Retreat; The Volt.

The men will be placed in one rank, about four feet apart, in the "*Position of the Soldier.*"—Scott's Inf. Tact., par. 88.

The Guard.—PLATE I.

GUARD!

One time and two motions.

1. *First motion.*—At the word *guard*, the recruit will turn on the left heel, bring the left toes to the front, carry the right foot to the rear, the hollow opposite to, and three inches from the left heel, the feet square to each other, the arms hanging naturally by the sides.—*Fig.* 1.

Second motion. — Move the right foot, quickly, twice its length, to the rear and about three inches to the right; at the same time bend the knees so that the weight of the body shall rest equally on both legs, the upper part of the body leaning a little forward, the heels on the same line, the feet at right angles to each other, and the left knee vertically over the ankle.—*Fig.* 2.

NOTE.—The word GUARD is the command of execution for the first motion; and Two that for the second motion. The command Two should not be given until the first motion has been properly executed by all the men. The prescribed length of the *guard*, twice the length of the foot, may vary slightly with different men.

To execute the remaining movements of the first lesson, the soldier is first placed in the position of *guard*.

The Advance.—Plate I.

ADVANCE!

One time and one motion.

2. Move the left foot quickly forward its own length, raising it but slightly from the ground, and follow it at once with the right foot, thus resuming the position of *guard.*—*Fig.* 3.

The Retreat.—Plate I.

RETREAT!

One time and one motion.

3. Move the right foot quickly, at least its length, to the rear, following it immediately with the left, thus resuming the position of *guard.*—*Fig.* 4.

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The Right Volt.—Plate II.

Right—Volt!

One time and one motion.

4. Face square to the right by turning on the toes of the left foot, and describing, *to the left*, a quarter of a circle with the right foot. During the movement the weight of the body rests on the left leg, the knees remain bent, and the feet at the usual distance apart. This direction applies to all the *volts*.—*Fig.* 5.

The Left Volt.—Plate II.

Left—Volt!

One time and one motion.

5. Face square to the left by turning on the toes of the left foot, and describing, *to the right*, a quarter of a circle with the right foot.—*Fig.* 6.

The Right Rear Volt.—Plate II.

Right rear—Volt!

One time and one motion.

6. Face to the rear by turning on the toes of the left foot, and describing, *by the rear*, a half circle with the right foot.—*Fig.* 7.

The Left Rear Volt.—Plate II.

Left rear—Volt!

One time and one motion.

7. Face to the rear by turning on the toes of the left foot, and describing, *by the front*, a half circle with the right foot.—*Fig.* 8.

Observations.—The instructor will find it necessary to take pains to make the men understand that, in the right rear volt, the right foot is moved by the side of the back;

and in the left rear volt, by the side of the breast. He may, with recruits, indicate by a motion of the hand the direction in which the right foot is to move.

SECOND LESSON.

Without muskets.

The Development; The Passade; The Leap to the Rear.

The men will be placed in the position of *Guard.*

The Development.—PLATE III.

DEVELOP!

One time and one motion.

8. Straighten strongly the right knee, and advance quickly the left foot close along the ground twice its length. The left knee should be vertically over the ankle; the right foot flat on the ground; the body erect on the haunches, and the arms hanging naturally by the sides.—*Figs.* 9, 10.

GUARD!

One time and one motion.

9. Move back the left foot to the position it occupied before the development; bend the right knee, and replace the body in its original position.

The Passade.—PLATE III.

PASSADE!

One time and one motion.

10. Move the right foot twice its length in front of the left, parallel to its first position; at once follow this movement by the development of the left foot, moving it four times its length in front of the right; the right knee is straightened and the position in all respects that of the *development.*—*Figs.* 11, 12.

GUARD!

One time and one motion.

11. As from the development, No. 9.

NOTE.—Upon resuming the *guard*, the soldier is five times the length of his foot in advance of the position he occupied before the *passade*.

The Leap to the Rear.—PLATE IV.

Leap to the—REAR!

One time and two motions.

12. *First motion.*—Lean forward and rest the weight of the body on the left leg.—*Fig.* 13.

Second motion.—By a spring from the left leg, leap with both feet as far to the rear as possible; alight in the position of *guard*, the left foot touching the ground first.—*Fig.* 14.

THIRD LESSON.

With muskets, bayonets fixed.

The Middle Guard; The Thrust; The Lunge; The Lunge-out.

The Guard.—PLATE V.

Having brought the men to the position of *shoulder arms*, the instructor commands—

GUARD!

One time and two motions.

13. *First motion.*—Make a half face to the right on the left heel, bring the left toes to the front; place, at the same time, the right foot behind, and at right angles with the left, the hollow of the right foot opposite to, and about three inches from the left heel; turn the piece with the left hand, the lock

outwards, and seize the handle at the same time with the right hand, the musket perpendicular and detached from the shoulder; leave the left hand under the butt.—*Fig.* 15.

Second motion.—Bring the feet and legs into the position of the second motion of *guard* without arms; at the same time bring down the piece with the hand into the left, the latter seizing it just below the tail band; the lock plate to the right and half turned up; the right hand on a level with and four inches from the navel; the point of the bayonet opposite the chin; *the arms detached from the body.—Fig.* 17.

Looking at the soldier from the side, the right hand should be seen a little in front of the body.

If the instructor be drilling sergeants or riflemen, he will bring them to the *sergeant's shoulder* (Inf. Tact., page 180), and command—

GUARD!

One time and two motions.

13*. *First motion.*—Raise the piece with the right hand, in half facing to the right on the left heel, and bring the hollow of the right foot opposite to, and three inches from the left heel.—*Fig.* 16.

Second motion.—Same as that for private, under No. 13.—*Fig.* 17.

NOTE.—The *guard,* as described above, is called the "Middle Guard," because in it the musket has the middle position between the different directions it assumes in the movements of attack and defence, as will be seen hereafter. Before proceeding to the subsequent movements, the men must now be well drilled in the first two lessons, taking care always to keep the piece in the position of the middle guard.

The Thrust.—Plate VI.

Before executing this and all the subsequent movements, the instructor will place his men in the position of *middle guard.*

THRUST!

One time and one motion.

14. Thrust the piece quickly forward to the full length of the *left* arm, and at the same time give it a rotary movement so as to bring the guard underneath towards the ground. The hands maintain their respective positions on the piece; the point of the bayonet at the height of the breast. Neither the body nor the legs change position.—*Fig.* 18.

GUARD!

One time and one motion.

15. Bring back the piece to the position of *middle guard,* as in No. 13.

NOTE.—It is a general rule, which will not be repeated, that, in all the thrusts and lunges (except the shortened thrusts, Nos. 44 to 49), at the same time that the blow is made, a rotary motion is given to the piece so as to bring the guard directly towards the ground and the lock plate square to the right. This rotary motion is of great importance, giving additional force and accuracy to the blow; and it is to obtain it that the lock plate is *half* turned up in the position of *guard*.

The Lunge.—PLATE VI.

LUNGE!

One time and one motion.

16. Thrust the piece quickly forward to the full length of the *right* arm; at the same time slide back the left hand along the sling until it covers the guard; straighten the right

knee, and throw forward the right shoulder upon the same line with the left. The point of the bayonet is at the height of the breast. —*Fig.* 19.

GUARD!

One time and one motion.

17. Resume the position of *middle guard.*

The Lunge-out.—PLATE VII.

LUNGE-OUT!

One time and one motion.

18. Thrust the piece quickly forward to the full length of the right arm, momentarily abandoning it with the left hand; at the same time straighten the right knee, raise the right foot on the toes and throw forward the right shoulder in advance of the left.—*Fig.* 20.

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GUARD!

One time and one motion.

19. Resume the position of *middle guard.*

Repetition and combinations of the movements.

The Thrust with the Development.—PLATE VII.

1. THRUST, as in No. 14.
2. DEVELOP, as in No. 8.
3. GUARD, as in No. 13.

The Thrust with the Passade.—PLATE VIII.

1. THRUST, as in No. 14.
2. PASSADE, as in No. 10.
3. GUARD, as in No. 13.

OBSERVATIONS.—As it is important that the soldier should accustom himself to the *middle guard,* to which he returns after each

movement, the instructor should watch that this position is taken with accuracy; that the arms are detached from the body and do not rest against it. It is in consequence of this detached and isolated position, that the musket can be easily and rapidly moved to defend any point threatened: but, as it is rather fatiguing at first, frequent short rests, *in place*, should be allowed the men until they become accustomed to the weight of the weapon.

The *lunge* being a difficult and fatiguing motion, should at first be taught to the men separately.

The *lunge-out* being still more difficult, this precaution is more particularly to be observed.

From the lunge-out the men may, at first, be allowed to come back to the middle guard, waiting for the command—*Guard.*

In this, and all subsequent lessons, the intervals between the men must be a little more than doubled, that the volts, etc. may

be executed. Where the squad is large, and the space limited, the men may be formed in two ranks seven or eight feet apart, the rear rank men opposite the intervals of the front rank.

FOURTH LESSON.

The Four Directions of Attack.

In Prime.

In prime—THRUST!

One time and two motions.

20. *First motion.*—Drop the point of the bayonet and move it slightly to the right until it is opposite the right loin.

Second motion.—Thrust, as in No. 14, except that the bayonet, instead of being opposite the breast, is opposite the right loin.

GUARD!

One time and one motion.

21. Resume the middle guard, as in No. 13.

In Seconde.

In seconde—THRUST!

One time and two motions.

22. *First motion.*—Drop the point of the bayonet and move it slightly to the left until it is opposite the left loin.

Second motion.—Thrust, as in No. 14, except that the bayonet is opposite the left loin.

GUARD!

One time and one motion.

23. Resume the middle guard, as in No. 13.

In Tierce.

In tierce—THRUST!

One time and two motions.

24. *First motion.*—Move the point of the bayonet opposite the left shoulder.

Second motion.—Thrust, as in No. 14, except that the bayonet is opposite the left shoulder.

GUARD!

One time and one motion.

25. Resume the middle guard, as in No. 13.

In Quarte.

In quarte—THRUST!

One time and two motions.

26. *First motion.*—Move the point of the bayonet opposite the right shoulder.

Second motion.—Thrust, as in No. 14, except that the point of the bayonet is opposite the right shoulder.

GUARD!

One time and one motion.

27. Resume the middle guard, as in No. 13.

The men being expert in these movements, the instructor will combine the *thrust* with the *development*, or *passade*, by the following commands:—

1. *In prime*—THRUST! 2. DEVELOP!
3. GUARD!

1. *In prime*—THRUST! 2. PASSADE!
3. GUARD!

Similar combinations will be made with the directions in *Seconde*, *Tierce*, and *Quarte*.

The *lunge* and *lunge-out* will be combined with the four directions of *attack*, thus:—

1. *In prime*—LUNGE! 2. GUARD!
1. *In prime*—LUNGE-OUT! 2. GUARD!

The *development* and *passade* will also be combined with *lunge*, and, occasionally, with *lunge-out*.

OBSERVATIONS.—The instructor will inform the men that the change of direction represents a disengagement. (See Part II. page 80.)

To enable them to understand this, he will engage his weapon with each of them in succession, and execute the different disengagements. He will require that the position of the weapon, in the different directions of attack, shall vary, from that of the middle guard, only in the direction of its point.

FIFTH LESSON.

The Parries. In Prime; in Seconde; in Tierce, and in Quarte.

The Parry in Prime.—PLATE IX.

In prime—PARRY!

One time and one motion.

28. Carry, rapidly, the point of the bayonet opposite the right knee, describing an arc (the convexity to the left) from above to below, and at the same time give the piece a rotary movement, which turns the rammer square to the right. The hammer is opposite the pit of the stomach; the flat of the stock under, and against the right forearm; the left elbow near the loin, and the right elbow as high as the shoulder.—*Figs.* 24, 25.

GUARD!

One time and one motion.

29. Resume the middle guard, as in No. 13.

The Parry in Seconde.—PLATE X.

In seconde—PARRY!

One time and one motion.

30. Carry, rapidly, the point of the bayonet about one foot outside of the left knee, describing an arc (the convexity to the right) from above to below, and at the same time give the piece a rotary movement, so as to turn the barrel square to the left. At the same time draw in both arms towards the body, so that the hammer rests on the left breast; the flat of the stock under, and against the right forearm; the left elbow at the left side; the right elbow at the height of the shoulder.—*Figs.* 26, 27.

GUARD!

One time and one motion.

31. Resume the middle guard, as in No. 13.

The Parry in Tierce.—PLATE XI.

In tierce—PARRY!

One time and one motion.

32. Move the piece quickly to the left, giving it a rotary movement, which turns the rammer to the left; the butt of the piece near the left loin; the left hand opposite, and twenty inches from the left shoulder. As the parry is made, bring up the right shoulder on the same line with the left.—*Figs.* 28, 29.

GUARD!

One time and one motion.

33. Resume the middle guard, as in No. 13.

The Parry in Quarte.—Plate XII.

In quarte—Parry!

One time and one motion.

34. Move the piece quickly to the right, turning the rammer towards the right, and placing the left hand at the height of the breast, and about five inches to the right of its original position. In this parry the right arm does not move; the wrist alone acts.—*Figs.* 30, 31.

Guard!

One time and one motion.

35. Resume the middle guard, as in No. 13.

Repetition and combination of movements.

The parries in prime, seconde, tierce, and quarte, followed by the thrust.

1. *In prime*—Parry, as in No. 28.
2. Thrust, as in No. 14.
3. Guard, as in No. 13.

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In the same manner follow the parries in *Seconde*, *Tierce*, and *Quarte*.

It is to be observed that the direction of the thrust will be determined by the position of the point of the bayonet after the parry. It will be in prime, seconde, tierce, or quarte, as the case may be (Lesson 4th).

Observations.—This lesson is very important: the instructor cannot be too rigid in exacting an accurate execution of the movements. The parries in seconde and tierce, which are the most difficult, should, at first, be executed by the men individually. In seconde, care must be taken that the hammer and stock rest against the breast, and that the point is not thrown too far to the left.

In tierce, the instructor must see that the right hand brings the butt on a level with the groin, in order that that part of the body may be well protected; also that the knees are well bent, and the upper part of the body

inclined forward, to facilitate the movement of the butt.

It must be remembered that the rammer receives the blow in prime, tierce, and quarte; and that it is in seconde alone that the barrel parries the blow.

As soon as the soldier is familiar with the motions of the four parries, he must always be made to follow them by a thrust, which represents a riposte (see Part II. page 91), the surest blow in fencing, and he must be careful to thrust in the direction of the body of his supposed antagonist.

SIXTH LESSON.

The Parries in High Tierce and High Quarte; The Parries in Seconde in Retreat, and Tierce in Retreat.

The Parry in High Tierce.—PLATE XIII.

In high tierce—PARRY!

One time and one motion.

36. Move the piece quickly to the left, bringing the right hand against the left elbow; at the same time give the piece a rotary movement, which, while placing it obliquely in front and to the left of the head, turns the rammer towards the left; the left hand about eight inches from the neck.—*Figs.* 32, 33.

GUARD!

One time and one motion.

37. Resume the middle guard, as in No. 13.

The Parry in High Quarte.—PLATE XIII.

In high quarte—PARRY!

One time and one motion.

38. Move the piece rapidly to the right, bringing the left hand to the height of the neck and the forearm near the breast; at the same time turn the piece so as to bring the rammer to the right, and the piece obliquely in front and to the right of the head. *Figs.* 34, 35.

GUARD!

One time and one motion.

39. Resume the middle guard, as in No. 13.

NOTE.—The instructor will inform his men that the parries in high tierce and high quarte are intended to protect the head against sabre blows. High quarte covers the top and right side of the head; high tierce the left.

When the soldier can, with facility, execute these parries, as described above, his attention will be called to the fact that, when his hands are particularly in danger, he can easily secure them by lowering the parry, and sliding the left hand to the end of the sling, thus approaching it to the right hand: the parries will occasionally be executed in this manner.

Repetition and combination of the movements.

1. *In high tierce*—PARRY, as in No. 36.

2. THRUST, as in No. 14, except that the point of the bayonet is kept at the height of the head, or about the height of the waist of a horseman.

3. GUARD—Resume the middle guard, as in No. 13.

The same for high quarte.

The Parry in Seconde in Retreat.—Plate XIV.

In seconde in retreat—Parry!

One time and one motion.

40. As the parry in seconde (No. 30), except that, during the movement of the weapon, the soldier turns on the toes of the right foot, the heel of which describes a quarter of a circle outwards, and at the same time carries the left foot twice its length in rear of the right; keeping the knees bent, and the feet at right angles.—*Figs.* 36, 37.

Guard!

One time and one motion.

41. Replace the left foot in front of the right, and resume in all respects the position of middle guard.

The Parry in Tierce in Retreat.—Plate XV.

In tierce in retreat—Parry!

One time and one motion.

42. As the parry in tierce (No. 32), with the difference that the left foot is thrown to the rear, as in the seconde in retreat (No. 40).—*Figs.* 38, 39.

Guard!

One time and one motion.

43. As in No. 41.

Note.—The object of the two parries in retreat is to withdraw the body and the left leg from the reach of a sudden and rapid attack, directed at the left of the fencer. They are difficult, and should at first be taught to the men one by one. The instructor will, at first, cause the men to execute the movement of the legs alone, without muskets.

Repetition and combination of the movements.

1. *In seconde in retreat*—PARRY!

2. THRUST, as the thrust after the parry in seconde, except that, as the thrust is made, the left foot is thrown in front of the right.

3. GUARD—Resume the middle guard.

Make the same combination with the parry in tierce in retreat.

SEVENTH LESSON.

The Shortened Thrust.

The Thrust Shortened on the Left.
PLATE XVI.

On the left—SHORTEN!

One time and two motions.

44. *First motion.*—Turn on the toes of the right foot, describing with the heel a quarter of a circle outwards, and move the left foot rapidly twice its length in rear of the right foot, straightening the left knee; at the same time raise the muzzle of the piece until the barrel is nearly vertical, turn the barrel to the front, pass the butt outside of the left thigh, and rest the right hand against the left loin.—*Fig.* 40.

Second motion.—Let go the piece with the

right hand, which seizes it again at the muzzle, after the left hand has rapidly thrown it back to the full extremity of the left arm.—*Fig.* 41.

THRUST!

One time and one motion.

45. Thrust the piece forward to the full length of the right arm, the point of the bayonet at the height of the breast.—*Fig.* 44.

GUARD!

One time and one motion.

46. Carry back the right hand to the handle, advance the piece, and bring it back to the middle guard; at the same time turn a quarter of a circle on the toes of the right foot, advance the left, and resume in all respects the middle guard.

NOTE.—It will be observed that in this thrust the barrel is underneath.

The Thrust Shortened on the Right.
PLATE XVII.

On the right—SHORTEN!

One time and two motions.

47. *First motion.*—Move the piece quickly to the rear, let go the handle with the right hand, and with it seize the piece just above the left hand.—*Fig.* 42.

Second motion.—Let go the piece with the left hand, and throw it back to the full extension of the right arm; at the same time seize it at the muzzle with the left hand.—*Fig.* 43.

THRUST!

One time and one motion.

48. Thrust the piece quickly forward to the full length of the left arm, the point of the bayonet at the height of the breast.—*Fig.* 45.

GUARD!

One time and one motion.

49. Carry back the left hand to the tail band just below the right hand, which then seizes the handle, and resume the position of middle guard.

NOTE.—The instructor will explain that these two shortened thrusts are only used at very close quarters. To make this the more readily understood, he will cause one man to step out, and, standing close to him, will execute against him the two thrusts.

In the thrust shortened on the left, when the piece is moved to the left across the body, it must pass as close as possible to the body.

Repetition and combination of the movements.

The shortened thrusts in riposte.

1. *In prime*—PARRY!
2. *On the right*—SHORTEN!

3. THRUST!
4. GUARD!

Make the same combination with the parries of seconde, quarte, and seconde in retreat.

1. *In tierce*—PARRY!
2. *On the left*—SHORTEN!
3. THRUST!
4. GUARD!

Same with tierce in retreat.

OBSERVATIONS.—When the soldier is sufficiently well drilled to use the shortened thrusts in riposte, the two motions will be united and executed together.

In the thrust shortened on the left, after the tierce in retreat, as the soldier already has his left foot to the rear, he has merely to straighten the left knee.

In the thrust shortened on the right, after the seconde in retreat, the left foot remains

in rear during the thrust; it is moved to the front at the command *Guard.*

The instructor will explain that the riposte, by the shortened thrust, is delivered only when the adversary, in making his attack, has advanced breast to breast.

EIGHTH LESSON.

The Blows with the Butt of the Piece.

The Blow to the Front.—PLATE XIX.

1. *Lower the*—STOCK!

One time and one motion.

50. Lower the right hand to nearly the full length of the arm, at the same time raising the muzzle until the left hand is on the breast; straighten the right knee, and advance the right shoulder to the same line with the left.—*Fig.* 46.

2. STRIKE!

One time and one motion.

51. Throw the butt rapidly forward until the barrel rests upon the right shoulder.—*Fig.* 47.

3. GUARD!

One time and one motion.

52. Resume the middle guard.

NOTE.—This blow is directed against the belly of the antagonist, and should only be used when he presses close up and throws up the barrel of our piece.

The Blow to the Right.—PLATE XX.

1. *Stock to the*—RIGHT.

One time and one motion.

53. Describe with the left foot a quarter of a circle towards the left, placing it twice its length behind, and at right angles to the right foot, which does not move; at the same time turn the head to the right, and move the piece rapidly as far to the left as possible, keeping it horizontal and at the height of the shoulders, the lock-plate up; the right

hand near the body; the butt to the right.—*Fig.* 48.

2. STRIKE!

One time and one motion.

54. Move the piece violently to the right, advancing the hands in that direction to the full length of the right arm; at the same time straighten the left knee.—*Figs.* 50, 51.

3. GUARD!

One time and one motion.

55. Bring back the left foot to its original position, and resume in all respects the middle guard.

The Blow to the Rear.—PLATE XX.

1. *Stock to the*—REAR!

One time and one motion.

56. Face to the rear by turning on both

heels 90 degrees to the right, and turning the head to the right; at the same time move the piece to the left as far as possible, holding it horizontally and at the height of the shoulders, the lock up, the right hand near the body.—*Fig.* 49.

2. STRIKE!

One time and one motion.

57. As in No. 54.

3. GUARD!

One time and one motion.

58. Turn on both heels 90 degrees to the left, and resume the position of middle guard.

NOTE.—The blows to the right and rear are to be used in case of a sudden and close attack in those directions.

Repetition and combination of the movements.

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The blows with the Butt followed by the Development.—PLATE XXI.

1. *Stock to the*—RIGHT, as in No. 53.

2. STRIKE, as in No. 54.

3. DEVELOP, as in No. 8, except that the development is made with the right foot instead of the left.

4. GUARD, as in No. 55, except that the right foot is first brought back to the position it occupied before the development.

Make the same combination with the blow of the butt, to the rear.

NOTE.—When recovering the guard, after the blow and development, the piece should be drawn back at the same time with the right foot, so that the two motions may facilitate each other.

NINTH LESSON.

Repetition and Combination of the Movements.

The advance, the retreat, the leap to the rear, combined with the movements of attack and defence.

1. ADVANCE! . . . 2. *In prime*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. RETREAT! . . . 2. THRUST! . . . . . 3. DEVELOP! 4. GUARD!
1. ADVANCE! . . . 2. *In seconde*—PARRY! . . . 3. THRUST! 4. GUARD!
1. RETREAT! . . . 2. THRUST! . . . . . 3. PASSADE! 4. GUARD!
1. ADVANCE! . . . 2. *In tierce*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. RETREAT! . . . 2. LUNGE! . . . . . 3. GUARD!
1. ADVANCE! . . . 2. *In quarte*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. RETREAT! . . . 2. LUNGE-OUT! . . . . . 3. GUARD!
1. ADVANCE! . . . 2. *In seconde in retreat*—PARRY! 3. THRUST! 4. GUARD!
1. RETREAT! . . . 2. *In tierce in retreat*—PARRY! . 3. THRUST! 4. GUARD!
1. *Leap to the*—REAR! 2. THRUST! . . . . . 3. DEVELOP! 4. GUARD!
1. *Leap to the*—REAR! 2. THRUST! . . . . . 3. PASSADE! 4. GUARD!

Observations.—The movements of the legs, accompanied by the movements of attack and defence, contribute to give steadiness to the men, and to strengthen them on their legs.

When a fencer advances, it is to be feared that he may be attacked during the movement; he must, therefore, carefully preserve the guard.

On the contrary, when he retreats, it is probable that his antagonist will advance; he must then be prepared to attack him.

The Ninth Lesson is intended to accomplish this double object.

The leap to the rear is an excellent exercise; it gives elasticity to the legs and ankles: may save a soldier when in a dangerous position.

TENTH LESSON.

Repetition and Combination of the Movements.

The volts and leap to the rear, combined with the movements of attack and defence.

1. *Right*—VOLT! . . 2. THRUST! . . . . . 3. DEVELOP! 4. GUARD!
1. *Left*—VOLT! . . 2. *In prime*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *Right*—VOLT! . . 2. *In seconde in retreat*—PARRY! 3. THRUST! 4. GUARD!
1. *Left*—VOLT! . . 2. *In tierce*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *Left rear*—VOLT! . 2. THRUST! . . . . . 3. PASSADE! 4. GUARD!
1. *Right rear*—VOLT! 2. *In seconde*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *Left rear*—VOLT! . 2. *In tierce in retreat*—PARRY! . 3. THRUST! 4. GUARD!
1. *Right rear*—VOLT! 2. *In quarte*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *Left rear*—VOLT! . 2. *In high tierce*—PARRY! . . . 3. THRUST! 4. GUARD!
1. *Leap to the*—REAR! 2. LUNGE! . . . . . 3. GUARD!
1. *Leap to the*—REAR! 2. LUNGE-OUT! . . . . . 3. GUARD!

OBSERVATIONS.—The object of this lesson is to habituate the soldier to be equally prepared for attack and defence, after the volts.

It is, therefore, important to watch that the guard be not disarranged during the volt; that the feet remain at the proper distance apart, etc. etc.

The volt places the soldier facing in a new direction, and may bring him in front of a new antagonist, therefore he should be equally ready for attack and defence.

ELEVENTH LESSON.

The Directions of Attack combined with each other.

1. Quarte!	2. Tierce!	3. Thrust!	4. Develop!	5. Guard!
1. Quarte!	2. Prime!	3. Thrust!	4. Passade!	5. Guard!
1. Quarte!	2. Seconde!	3. Lunge!	4. Guard!	
1. Seconde!	2. Tierce!	3. Lunge-out!	4. Guard!	
1. Seconde!	2. Quarte!	3. Thrust!	4. Passade!	5. Guard!
1. Seconde!	2. Prime!	3. Thrust!	4. Develop!	5. Guard!
1. Tierce!	2. Quarte!	3. Lunge!	4. Guard!	
1. Tierce!	2. Seconde!	3. Lunge-out!	4. Guard!	
1. Tierce!	2. Prime!	3. Thrust!	4. Develop!	5. Guard!
1. Prime!	2. Quarte!	3. Thrust!	4. Passade!	5. Guard!
1. Prime!	2. Seconde!	3. Lunge!	4. Guard!	
1. Prime!	2. Tierce!	3. Lunge-out!	4. Guard!	

OBSERVATIONS.—The instructor will explain that the first movement of direction is only a feint, whilst the second is a real blow, since it is at once followed by a thrust or other movement of attack.

When the soldier has executed the exercises of this lesson several times, and is quite familiar with them, the instructor may increase the rapidity of execution by uniting the commands for the two directions, as well as those for the thrust and development, thrust and passade, etc. He will then command:—

1. *Quarte and*—PRIME!
2. *Thrust and*—PASSADE!
3. GUARD!

1. *Tierce and*—PRIME!
2. *Thrust and*—DEVELOP!
3. GUARD!

In the same manner for the others.

In these cases the thrust and development, or the thrust and passade, will be simultaneous.

TWELFTH LESSON.

The Different Combinations of the Parries.

1. *In tierce*—PARRY! . . . . 2. *In quarte*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *In tierce in retreat*—PARRY! . 2. *In seconde in retreat*—PARRY! 3. THRUST! 4. GUARD!
1. *In tierce*—PARRY! . . . . 2. *In prime*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *In high quarte*—PARRY! . . 2. *In high tierce*—PARRY! . . 3. THRUST! 4. GUARD!
1. *In quarte*—PARRY! . . . . 2. *In prime*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *In quarte*—PARRY! . . . . 2. *In seconde*—PARRY! . . . 3. THRUST! 4. GUARD!
1. *In prime*—PARRY! . . . . 2. *In quarte*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *In prime*—PARRY! . . . . 2. *In seconde*—PARRY! . . . 3. THRUST! 4. GUARD!
1. *In prime*—PARRY! . . . . 2. *In tierce*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *In prime*—PARRY! . . . . 2. *In high quarte*—PARRY! . . 3. THRUST! 4. GUARD!
1. *In seconde in retreat*—PARRY! 2. *In tierce in retreat*—PARRY! . 3. THRUST! 4. GUARD!
1. *In seconde*—PARRY! . . . 2. *In prime*—PARRY! . . . . 3 THRUST! 4. GUARD!
1. *In seconde*—PARRY! . . . 2. *In quarte*—PARRY! . . . . 3. THRUST! 4. GUARD!
1. *In seconde*—PARRY! . . . 2. *In high tierce*—PARRY! . . 3. THRUST! 4. GUARD!

OBSERVATIONS.—The instructor will explain that when two parries are made in succession, it is because the weapon of the antagonist is not met by the first parry, but is by the second, which is at once followed by a riposte.

The last lesson is very important. All the combinations of parries necessary to make the soldier a good fencer, are here exhausted.

The same observations will apply to the *commands* in this lesson as were made upon the Eleventh Lesson; the instructor will, therefore, command:—

1. *In tierce and quarte*—PARRY!
2. THRUST!
3. GUARD!

In the same manner for the others.

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PART II.

INSTRUCTION

WITH THE

PLASTRON.

GENERAL PRINCIPLES

OF

FENCING WITH THE BAYONET,

AND

INSTRUCTIONS FOR THE LESSONS WITH THE PLASTRON, FOR THE GUIDANCE OF INSTRUCTORS.

THE GUARD.

THE *guard* is the position most suitable for attack and defence. To be properly on guard, the position of the fencer should be such that he can make any movement of attack or defence, without indicating his intention to his adversary by any preliminary movement. The most important conditions of a good fencer are, that the hands and arms should be detached from the body, and the knees well bent. If the knees are too straight, the development cannot be rapidly made;

and with a slow development an attack can but rarely succeed.

THE MEASURE.

The *measure* is the proper distance at which a fencer can touch his adversary; he should choose his mode of attack according to this distance.

The measure varies with the height and make of the fencer. He should learn to know his own measure, and judge of that of his opponent as quickly as possible; he should always place himself on guard beyond the measure. When the distance which separates two adversaries permits them to engage only with the middle of their bayonets, they can reach each other by the thrust and development, or by lunge alone. If they can only engage with the points, they can still touch by means of the lunge-out.

In the lessons with the plastron, the engagement should be formed by crossing the bayonets—never nearer.

In this exercise it is necessary to be able to turn rapidly in every direction, as well as to *advance* and *retreat*.

When a fencer advances upon his antagonist, it must be by short steps, watching his motions, and being prepared to parry. He should advance only when he is too far from his antagonist to reach him; to approach within the measure is useless, and may be dangerous.

The measure is broken to avoid an antagonist who presses too close, to induce him to advance, in order to attack him during the movement; to obtain a little rest out of reach of his thrusts; or, finally, to avoid an attack received in an unguarded moment.

The *leap to the rear* is intended to remove a fencer, by a rapid movement, from an antagonist who presses too closely.

The *volts* are employed to turn in the direction whence one is threatened, or to facili-

tate the attack and defence. The volt is not only of use in facing a new enemy, but may be resorted to in order to avoid the shock of a horse at full speed; it is therefore proper, in the lessons with the plastron, to unite the volts with the advance, retreat, and leap to the rear, besides combining them with the movements of attack and defence.

If, in the lessons with the plastron, the instructor wishes to unite, for instance, a right volt with any movement of attack or defence, he will, the pupil being at guard, and facing him, first cause him to execute the left volt, and then bring him back by the right volt, which will at once be followed by the desired movement. In the same manner for the other volts.

THE USE OF THE ARMS IN THE ATTACK.

The use of the *arms* is independent of the use of the *legs;* the first is often sufficient to reach the body of the adversary. There are three methods of using the arms—the *thrust*, the *lunge*, the *lunge-out.*

Of these three the *thrust* is the best, because, since the hands retain their usual position on the piece, the aim is more certain, and the parry of a riposte easier; the thrust should, therefore, be used whenever the distance of the antagonist will permit it.

The *lunge* reaches as far as the thrust with the development; it is a very rapid and quite sure blow—far preferable to the lunge-out; it, however, exposes the fencer to a quick riposte, which would be difficult to parry, especially on the outside.

The *lunge-out* reaches farther than either of the preceding, but it throws the piece so completely out of control, that it should only

be used against an antagonist who cannot riposte, or is endeavoring to escape; it may be used with advantage against the horse of a cavalry soldier, to keep him at a distance.

THE MANNER OF COMBINING THE USE OF THE ARMS AND LEGS.

When the thrust alone will not reach the adversary, it must be accomplished by the *development* or *passade*, according to the distance. In the assault, or against an enemy, the lunge and lunge-out may be accompanied by the development or passade; but the recovery of the guard, and the parry of a riposte, are so difficult after these combined movements, that they should only be resorted to against an unskilful or flying antagonist.

In the lesson with the *plastron*, the instructor will usually employ the thrust and the development, or the lunge alone. Occasionally he will cause the pupil to attack him by the thrust and passade; in this case he

will, in the first place, suitably regulate the distance.

In order to exercise the arms and legs of the pupil, he will sometimes cause him to execute the lunge and lunge-out with the development or passade.

THE RECOVERY OF THE GUARD.

The *recover* is the action of resuming the guard, after the development or passade. As a general rule, the guard should be recovered immediately after a thrust is made. If the attack has been parried, and a riposte is made, the assailant must rise as he parries the riposte. The parries during the recover should be frequently practised. The assailant whose attack is parried is in one of the worst possible situations; the means for escaping from it cannot be too thoroughly taught.

THE LINES.

A *line* is the space on either side of the

weapon. The two principal lines are the *outside* and *inside* lines. The outside line is the space on the side of the weapon towards the back of the fencer, viz., the left. The inside line is that on the side of his breast, viz., the right. Each of these two lines is divided into two other lines, respectively above and below the weapon; they are called the *upper* and *under*, or the *high* and *low*, lines.

There are thus, in all, four lines: the *low inside*, the *low outside*, the *high outside*, and the *high inside*, corresponding, respectively, with the directions *prime*, *seconde*, *tierce*, and *quarte*.

THE ENGAGEMENT.

The *engagement* is the act of crossing weapons with an adversary. This may occur when the points are high, in the lines high outside, or high inside; with the points low, it may be in the lines low outside, or low inside. There are, then,

four engagements, which are named as follows:—

In prime, when the engagement is the low inside line.

In seconde, when the engagement is the low outside line.

In tierce, when the engagement is the high outside line.

In quarte, when the engagement is the high inside line.

Of these, but two should be used in the lessons with the plastron—tierce and quarte; the others will occur in the course of an assault, in consequence of certain thrusts and parries; but tierce and quarte should be regarded as the starting-points for all attacks, and should be returned to as soon as possible after every attack.

In this exercise the fencers are near enough to touch, as soon as the bayonets can cross.

When the weapons cross, each fencer

should endeavor to close against his opponent, the line of the direct thrust; this is called *having the engagement.* He effects this by holding his weapon far enough to the right or left, according to the engagement, to protect his body from a direct blow; the obstacle thus presented is called the *opposition.* The opposition is necessary in all thrusts made—he who attacks or ripostes should be careful to have it. To have the opposition, or to be covered, is an advantage which both fencers cannot possess at the same time; they must, therefore, strive for it in turn.

For the outside lines the opposition is obtained by moving the piece to the left; for the inside, to the right. The opposition should never be carried beyond the right or left of the body.

The position of the piece is the same in the engagements of tierce and quarte, as in the middle guard, with the exceptions of the position of the point, and that the opposition

is more or less marked, according as the fencer has, or has not, the engagement. The lock-plate must be turned at an angle of 45°, so that the piece may have a motion of rotation both in thrusting and parrying.

THE ATTACK.

This is the action of the fencer, who endeavors to touch his opponent by thrusting at him.

THE BLOW AND THE POINT.

The *blow* is the "*ensemble*" of the attack; it is the method employed, the route followed, to reach the body of the opponent.

The *point* is the termination of the blow, the manner of finishing it. The blow is the action of an attack; the point is the aim. To express completely an attack—to explain, on the one hand, the method employed and the route followed to reach the body; and, on the other hand, to indicate the line in which it terminated, and the

respective positions of the weapons at that moment—we must name both the blow and the point, thus: The direct blow in tierce, the disengagement in quarte, etc.

There are four points, or ways, of terminating a blow, viz., prime, seconde, tierce, and quarte. They are effected in the lines having the same names.

THE SIMPLE BLOWS.

A *simple blow* is one in which the point of the weapon makes only the movement necessary to direct itself towards the body; it admits of no feint. It may be effected by a *direct blow*, or by a *disengagement*.

The *direct blow* is the action of directing the point in a straight line towards the body of the opponent; it is the movement which finishes all the blows. There are four distinct direct blows, because one may be made in each line. When a feint precedes a direct blow, they form a compound blow;

the direct blow which follows a parry is a simple blow.

The *disengagement* is the act of passing the point of the weapon from one line into another, in order to reach the body in the latter line. Two disengagements can be made from each line—into the one just above or below it, and into that on the same level, but never into the one diagonally opposite—so there are eight disengagements in all.

From an upper line into an upper line, the point of the bayonet moves *under* that of the adversary. From a lower line into a lower line, it moves *over* his point.

By the term *disengagement* is to be understood, not only the action of passing the point from one line into another, but also that of thrusting it towards the body. The mere act of passing from one line into another, without thrusting, should be called a *feint of a disengagement.*

THE PARRIES.

A *parry* is the action of turning aside the weapon of the antagonist from the direction of the body, when he attacks. As there are four directions of attack, there are four corresponding parries, viz., prime, seconde, tierce, and quarte. The parries in high tierce and quarte, seconde and tierce in retreat, are mere variations of those whose names they bear. There are two kinds of parries—the simple parries, and the parries in opposition.

A *simple parry* is one which throws off the opponent's point in the same line as that in which it presents itself to reach the body; for instance, if a thrust be made at the left breast, the parry in tierce (No. 32) throws off the point to the left of the body, and is a simple parry. The parries in prime, seconde, and quarte (Nos. 28, 30, and 34), are all simple parries, and serve both against direct blows and disengagements.

A *parry in opposition* is one which throws off the point of the antagonist into a different line from that in which it presents itself to reach the body. They are of two kinds, the *half counter*, which is made against a direct thrust, and the *counter*, against a disengagement.

In the half counter, the point describes a semicircle; it will be best described by an example. Suppose the antagonists are engaged in tierce; one of them makes a direct thrust at his opponent's right breast; the latter parries by dropping his point *under* his adversary's, and then bringing it up on the right, *in quarte;* and at the same time, by moving his piece to the left, he throws off the point to the high outside line, or to his own left. The half counter for the other engagements is similar to the one described; in prime and seconde the point passes *over* that of the assailant.

In the counter, the point describes a circle. Let the antagonists be engaged as before, in

tierce; one disengages and thrusts in quarie at his opponent's left breast; the latter parries by following the movement, passing his point under his assailant's and bringing it up on the left, in tierce, as they were in the first place, thus throwing off the point to his right.

From this the remaining counters will readily be understood; recollecting that in prime and seconde the point passes *over* the opponent's.

The parries in opposition are very useful in the lessons with the plastron, as increasing the quickness of the eye and hand; but in actual combat, the simple parries should alone be used, for they are quicker and more certain.

In order to accustom the soldier to varying the high parries according to the direction of the attack, the instructor will use a wooden sabre, and cause the soldier to pay particular attention to protecting his hands. The German system of placing the soldier

inside of a circular platform, at such a height that the instructor, when on it, will be at the height of a man on horseback, seems to merit adoption. They also provide the instructor with a lance.

THE PARRY OF TIERCE SIXTE.

This is a *parry in tierce against thrusts* at the upper part of the breast. It is made by turning the lock-plate upwards, drawing the barrel to the left, and throwing the stock in towards the body.—See Plate 23.

This cannot be used against thrusts directed at the lower part of the breast; and, therefore, was not introduced into the school of the soldier. But, as it is a very rapid parry, it would frequently be of great service in the hands of a good fencer; it should, therefore, be taught in the lessons with the plastron.

FEINTS.

A *feint* is a pretended blow made for the purpose of attracting the opponent's piece into one line, and then making a real attack in another. It may be made either by feigning a direct blow, and then, at the instant the proper parry is commenced, suddenly disengaging and making a real blow in another line; or else, by making the feint of a disengagement, and, as soon as it is answered, rapidly making another disengagement, followed instantly by a real blow.

APPELS.

An *appel* is the act of striking the ground with the left foot when at guard; it should be a very rapid motion. Its object is to disconcert the antagonist by the noise, and to withdraw his attention from his defence.

This should be practised occasionally in figurative lessons, and may be frequently used in the lessons with the plastron.

THE ATTACK UPON THE WEAPON.

To *attack the weapon* of an opponent is to exert some action upon it with our own. The object is to disconcert him by attracting his piece where we do not intend attacking him, or to displace his point from a threatening position. This is done by pressing upon his piece so as to displace it, either to open the direct line to his body, or else to call forth a resistance which will facilitate an attack, made in the opposite line, by a sudden disengagement. Another method is to strike his piece so as either to throw it out of opposition, or else derange his guard, in order to render his parry more difficult. This last method is particularly efficacious in the engagement in tierce.

THE RIPOSTE.

The *riposte* is an attack which follows a parry. It is the best blow that can be made; it is safer than any other for the

one who executes it, and more dangerous to his opponent. It should be made instantly after the parry, and with such rapidity as to touch the opponent at the same time his foot reaches the ground in his development. The parry, according to the direction given to the weapon, opens a passage either in the direct line, or in that above or below it; it is then only in one of these two lines that the immediate riposte can be given. If the riposte does not follow the parry instantaneously, its direction will be determined by the movements of the assailant, and will generally be given by a disengagement, as he recovers his guard.

In the immediate riposte the development will seldom be necessary; a simple extension of the arms will generally be sufficient to reach the opponent's body.

REPEATS.

A *repeat* is a blow given, without recovering the guard, immediately after one which

is parried. It should only be used when it is evident that the parry will not be followed by an immediate riposte. It should never be made in the line in which the attack terminated, but by a disengagement into the one above, or below. It should be but sparingly used; it may sometimes be used as a time-thrust before a riposte.

TIME-THRUSTS.

A *time-thrust* is a blow by means of which we anticipate an adversary who is slow or awkward in his attack. When delivered, we should be certain that we have the opposition perfectly. It is, at the best, an unsafe attack.

STOP-THRUSTS.

A *stop-thrust* is one delivered against an adversary who attacks advancing. It should be given at the very instant he raises his foot to advance and attack. If given at that moment, the opposition is not so neces-

sary as in the time-thrust, but, if delayed, it becomes a simple time-thrust.

THE SHORTENED THRUSTS.

The object of the *shortened thrust* is to stab an antagonist who presses up breast to breast. It is the action of throwing the musket to the rear, or either side of the body, so that the bayonet may be used as a poniard.

This blow may be used in riposte as well as in attack. After the parries in prime, seconde, quarte, and seconde in retreat, the riposte should be made by the thrust shortened on the right. After the parries in tierce, and tierce in retreat, the riposte will be made by shortening on the left. The parries against the shortened thrusts are made with the stock of the piece; and the blow to the front, with the butt, will be given in riposte.

The men should be carefully drilled at

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these parries, which will at once suggest themselves to the instructor.

THE BLOWS WITH THE BUTT.

The bayonet is undoubtedly more effective than the *butt*. Yet it may occur that the soldier is so completely surprised on his right, or in rear, that he cannot volt, so as to use his bayonet; in this case, he must, according to circumstances, parry and strike with the butt.

To cause the blow to the rear, the instructor will command—

"*Right* (or *left*) *rear*—VOLT!"—then "*Stock to the*—REAR!" which will be followed either by a blow, or by a movement of the butt, which will parry such thrusts as the instructor may make.

For the blow to the right, the instructor will command—

"*Left*—VOLT!" then "*Stock to the*—RIGHT!" etc. etc.

No blow to the left is given, for the reason that, from the position of the guard, it will always be easier to use the point, in that direction, than the butt.

LESSONS WITH THE PLASTRON.

When the men are proficient in the "school of the soldier" (Bayonet Exercise, Part I.), they should be made to fence with each other, or with the instructor. They will be *told off* by pairs, and numbered in each pair, as *one* and *two*.

At first they will execute the different movements at the commands of the instructor, who will give those of *attack* only, cautioning the men attacked as to the parry they are to use, *e.g.*—

"*Numbers one, In prime*—THRUST!" informing *numbers two*, before he gives the commands, that they will *parry in seconde*.

In the lessons with the plastron, the movements will be taught in the order in which they occur in the school of the soldier; that

is, commencing with the most simple thrusts and parries.

When the men are sufficiently adroit in executing the attacks and parries, by the words of command, they will be allowed to choose their own thrusts, parries, etc., the instructor giving no commands, but merely watching that the movements are properly made, and in strict conformity with the directions.

THE SALUTE WITH THE BAYONET.

An "assault" in fencing, whatever may be the weapon used, should be preceded by a *salute.*

It is a *compliment* paid by the fencers to spectators, and to each other. The salute is made simultaneously by both fencers.

FORMULA OF THE SALUTE.

1. Assume the position of *guard*, and engage, in *quarte*, with the middle of the bayonets.

2. Make two *appels*, then rise, by straightening both knees, and bring the left heel against the right, the feet at right angles; at the same time raise the musket to a vertical position against the right shoulder, the rammer to the front, the left arm on the breast, and the left hand at the height of the shoulder.

3. Salute to the right by turning the rammer, and advancing the hands in that direction, keeping the piece vertical; the feet do not move, but the head is turned to the right.

4. Salute to the left by a similar movement, advancing the right hand as far as possible in that direction, and bringing up the right shoulder upon the same line with the left.

5. Salute the antagonist by a similar movement to the front, lowering the hands slightly at the same time.

6. Resume the position of *guard*, and make two *appels*.

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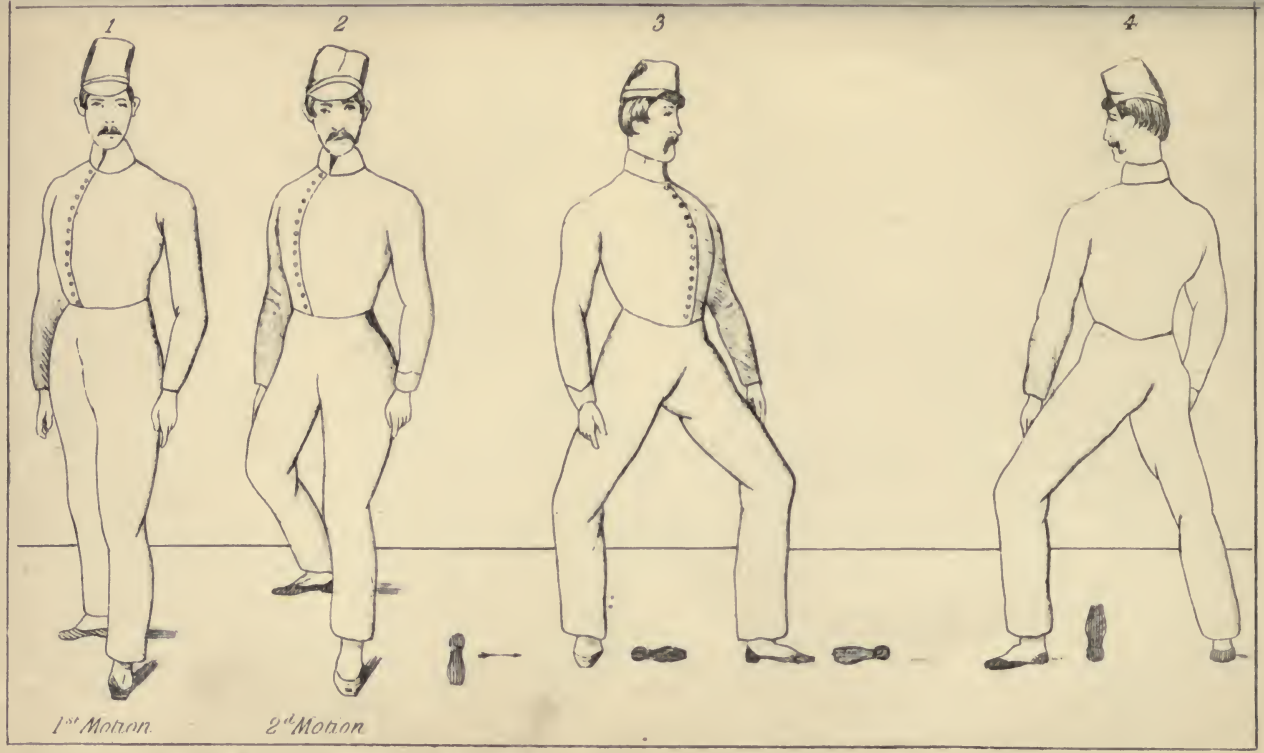

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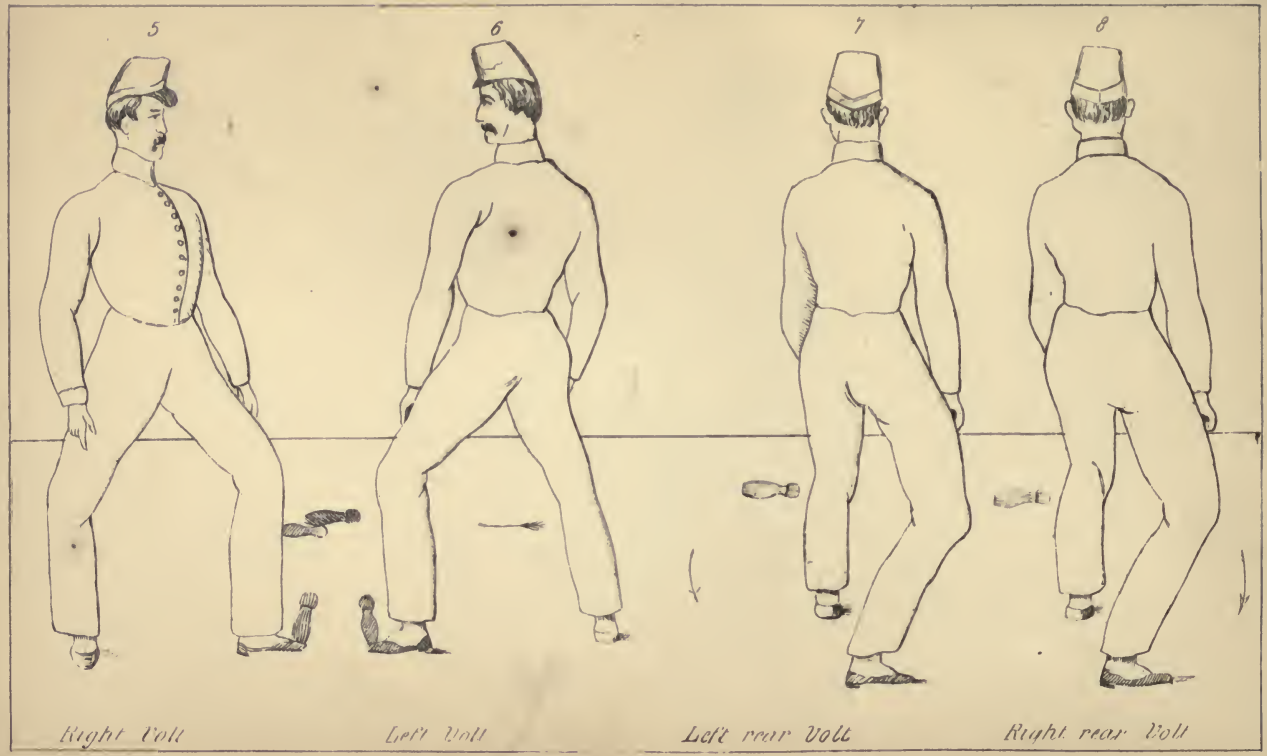

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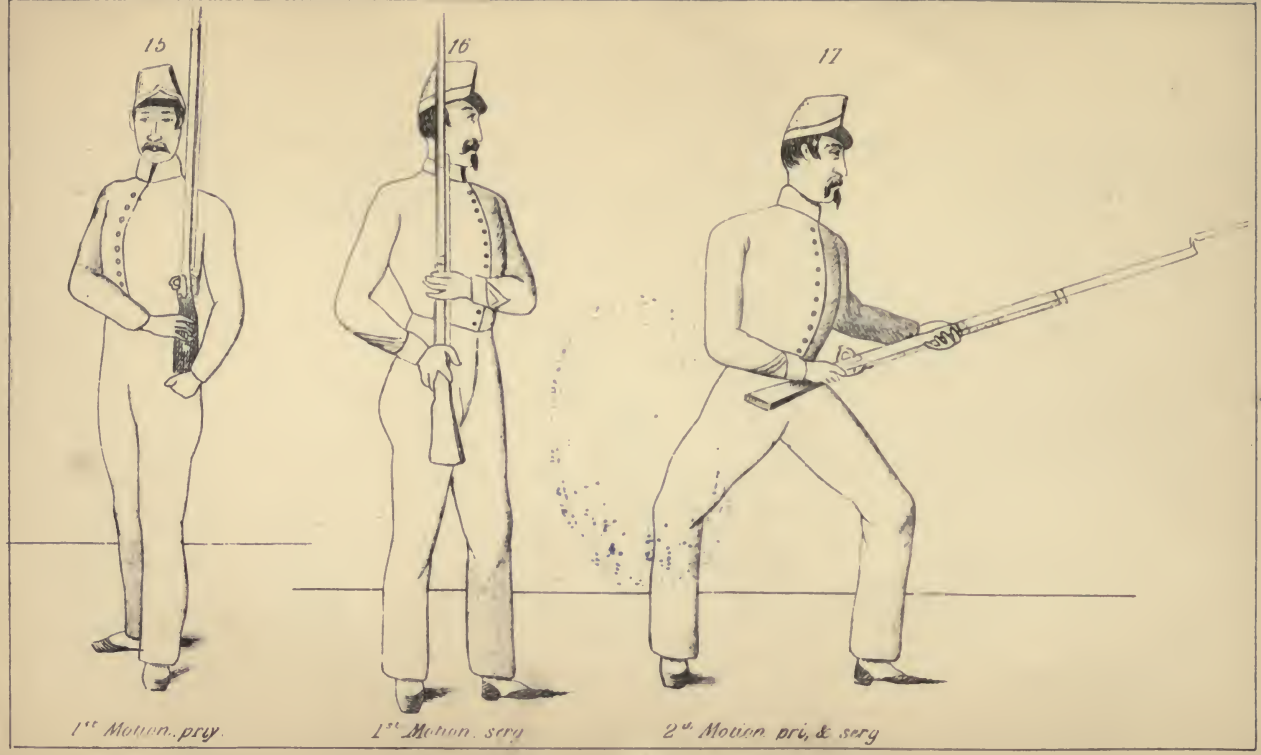

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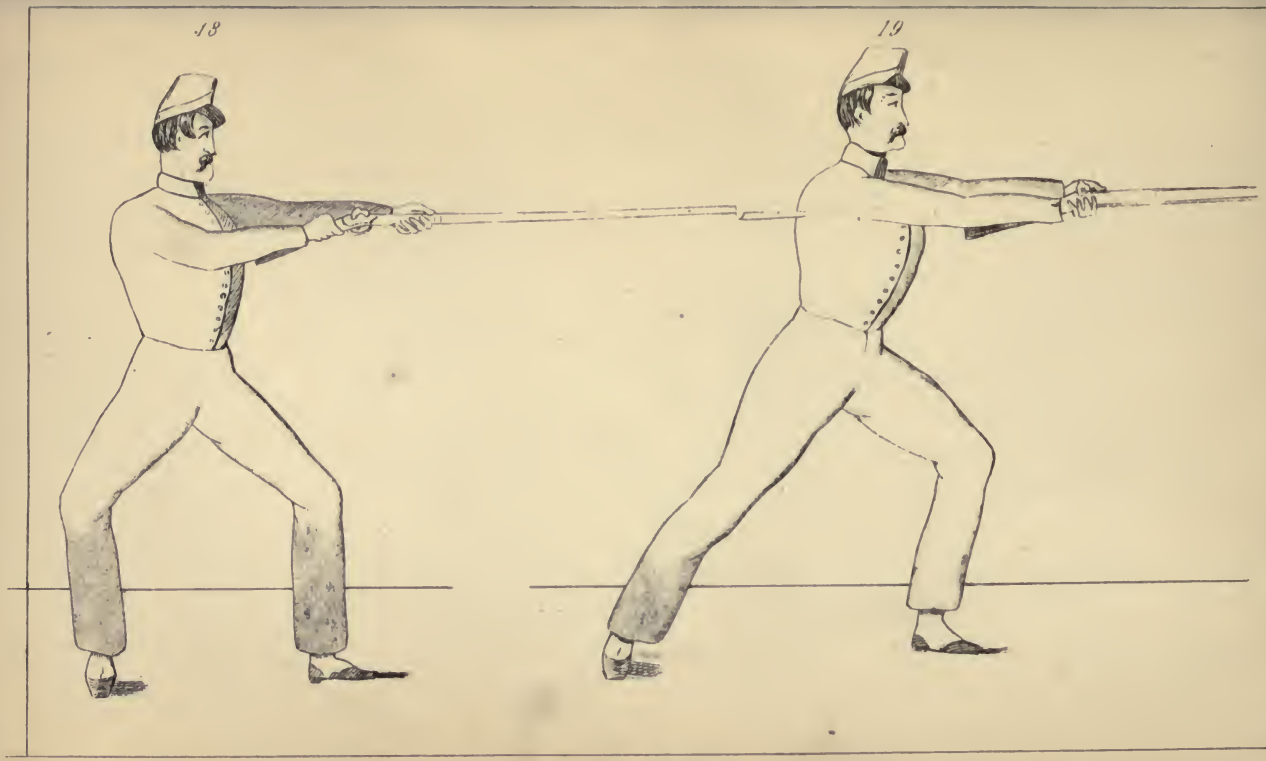

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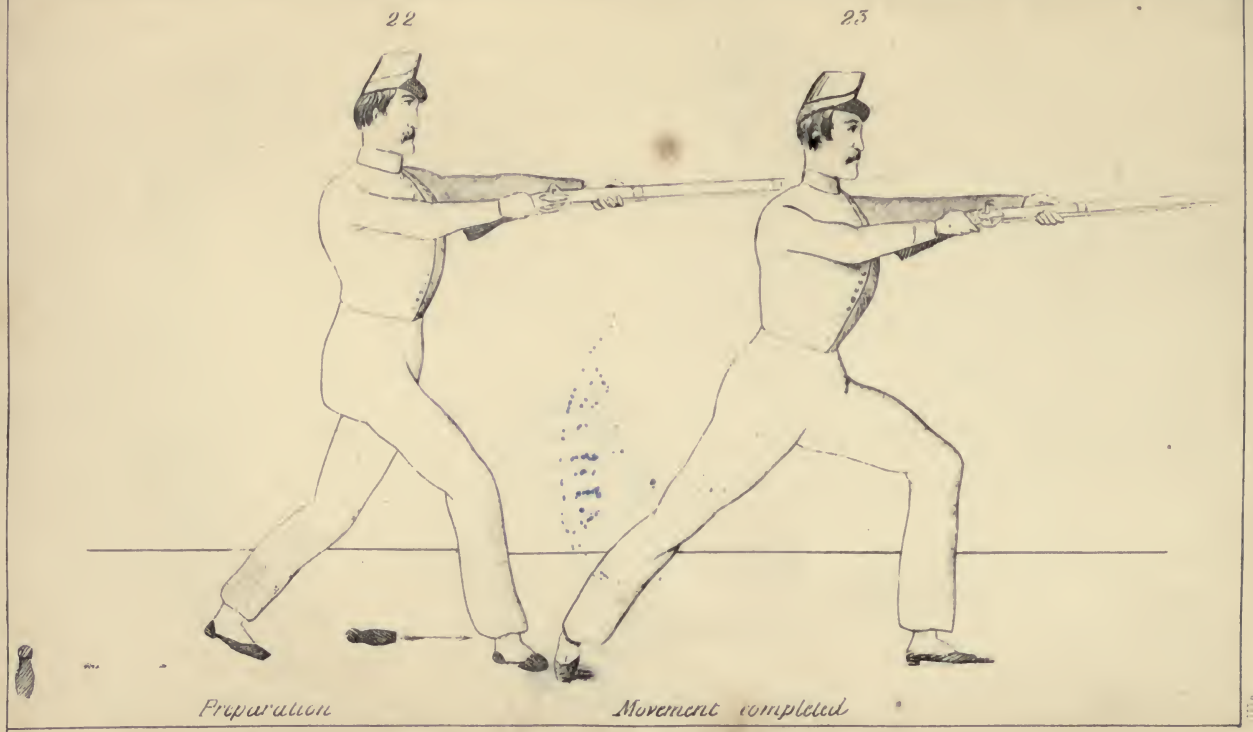

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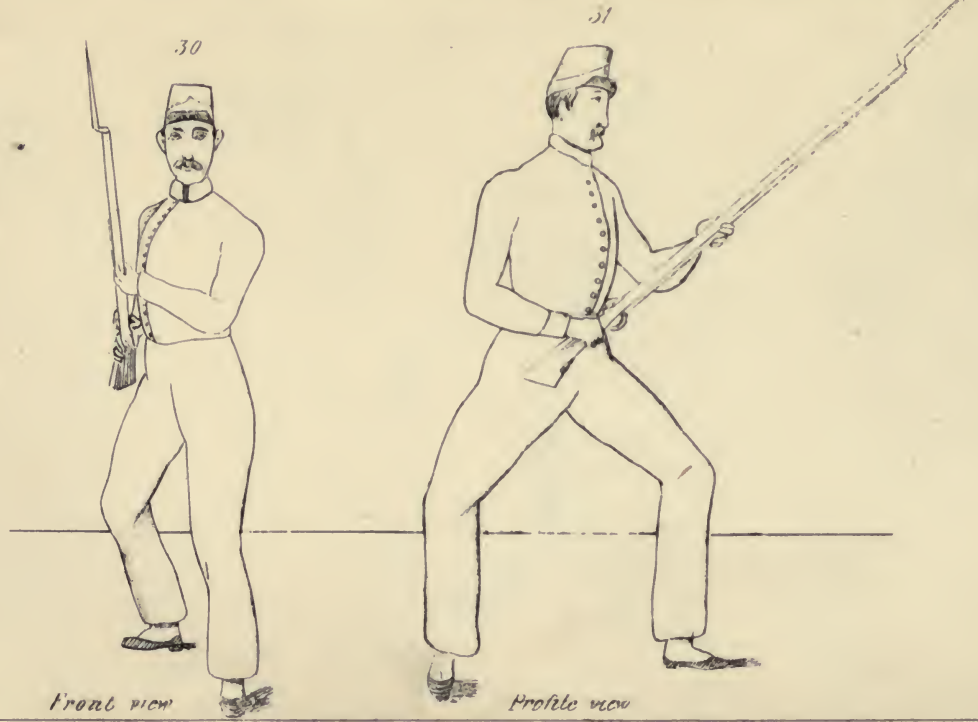

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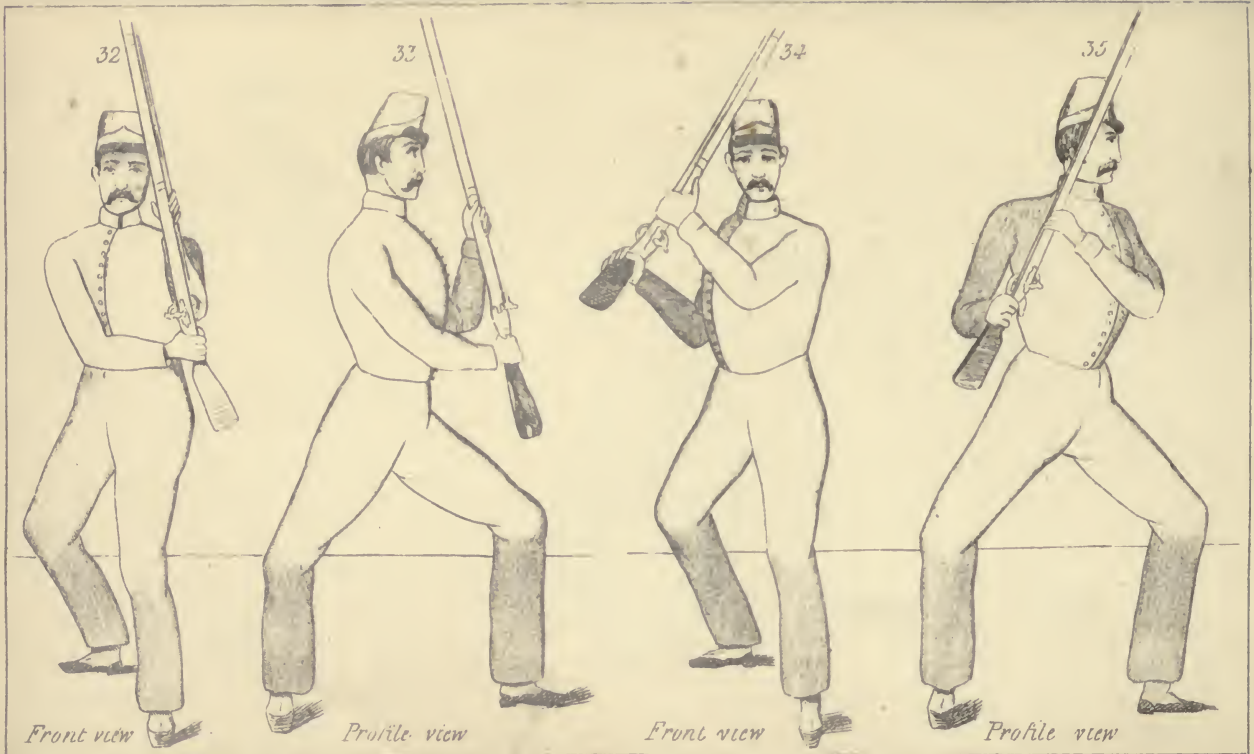

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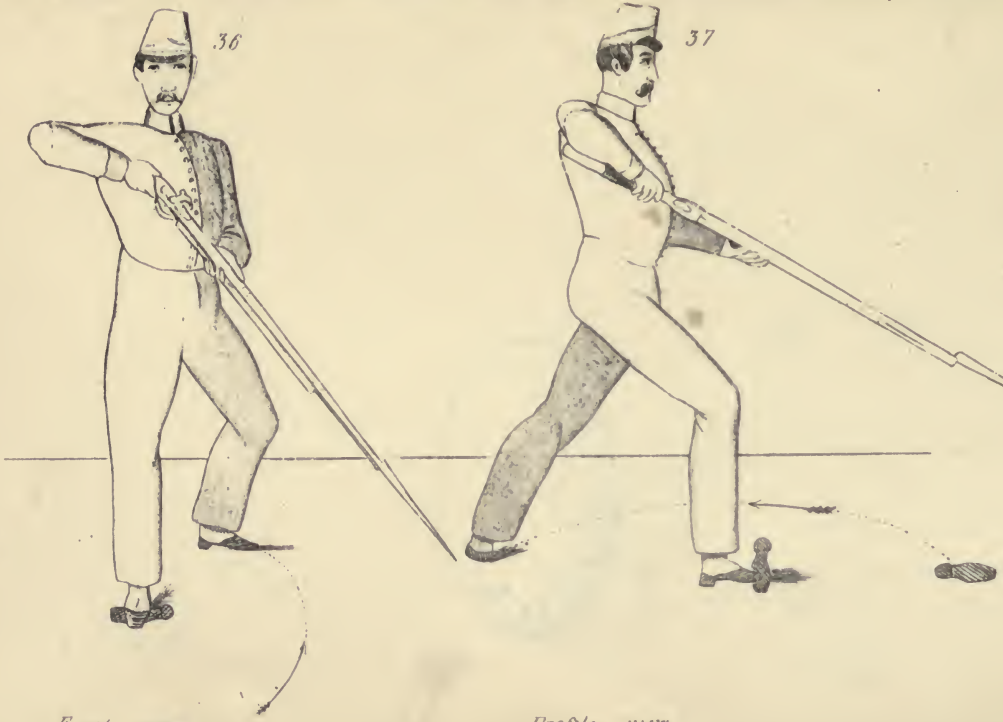

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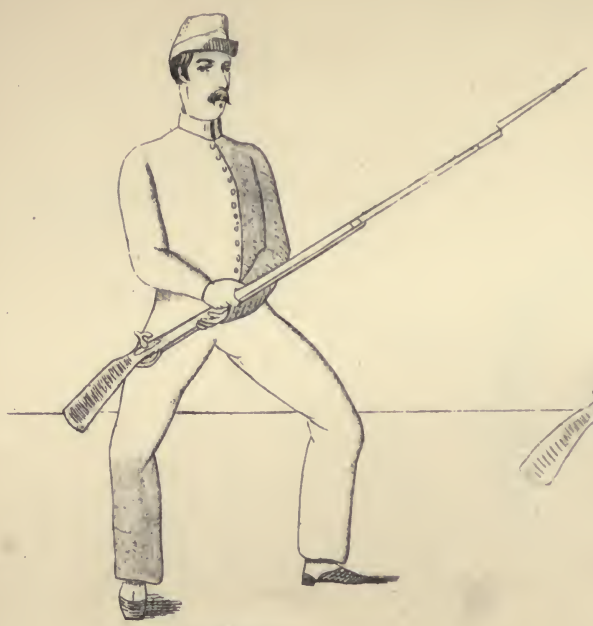

1st Motion

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2d Motion

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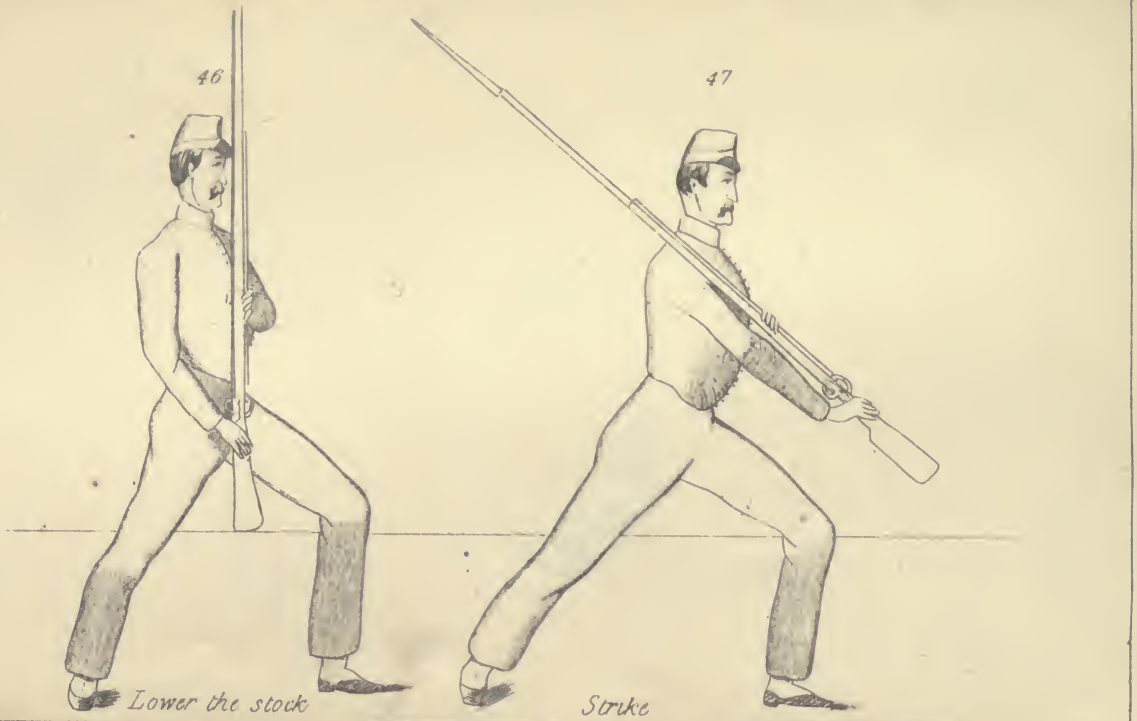
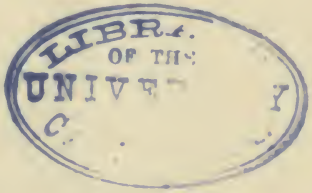


BLOW WITH THE BUTT TO THE FRONT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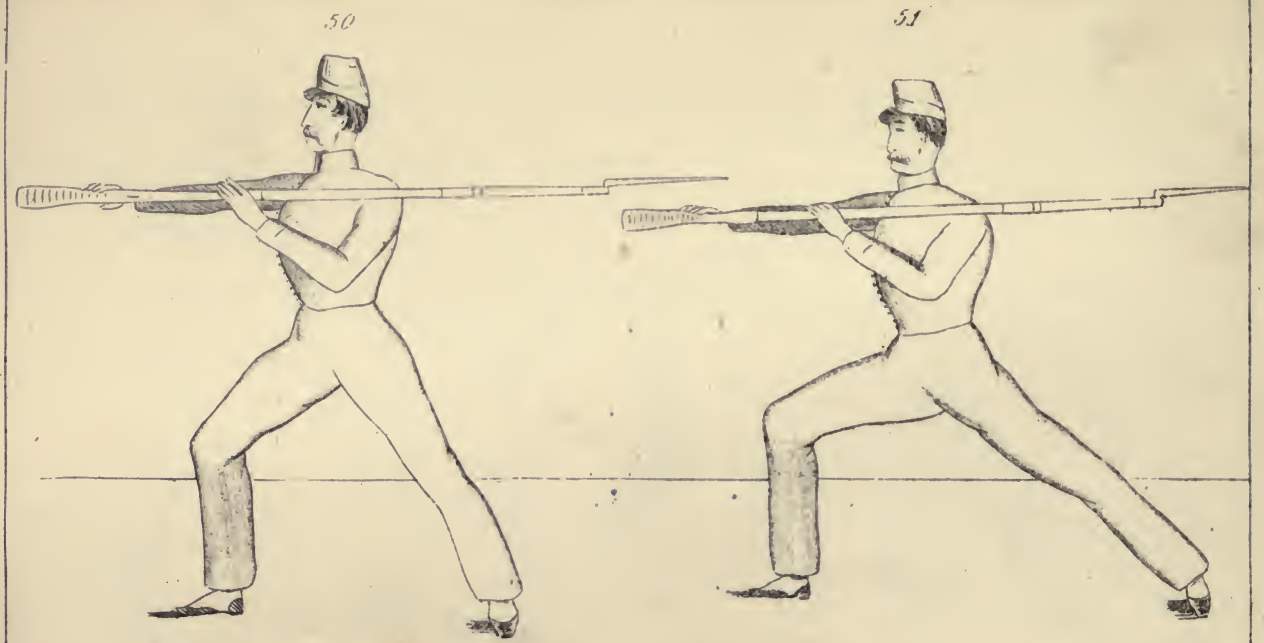

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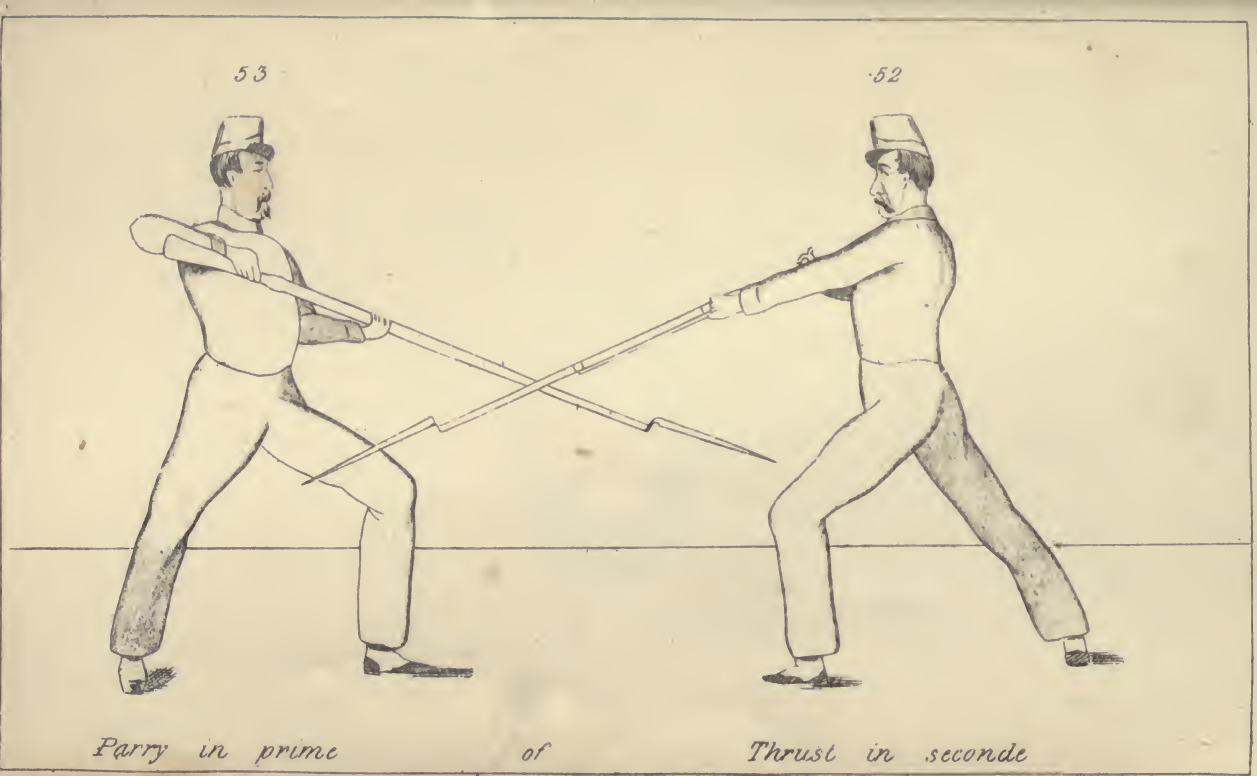

Parry in prime *of* *Thrust in seconde*

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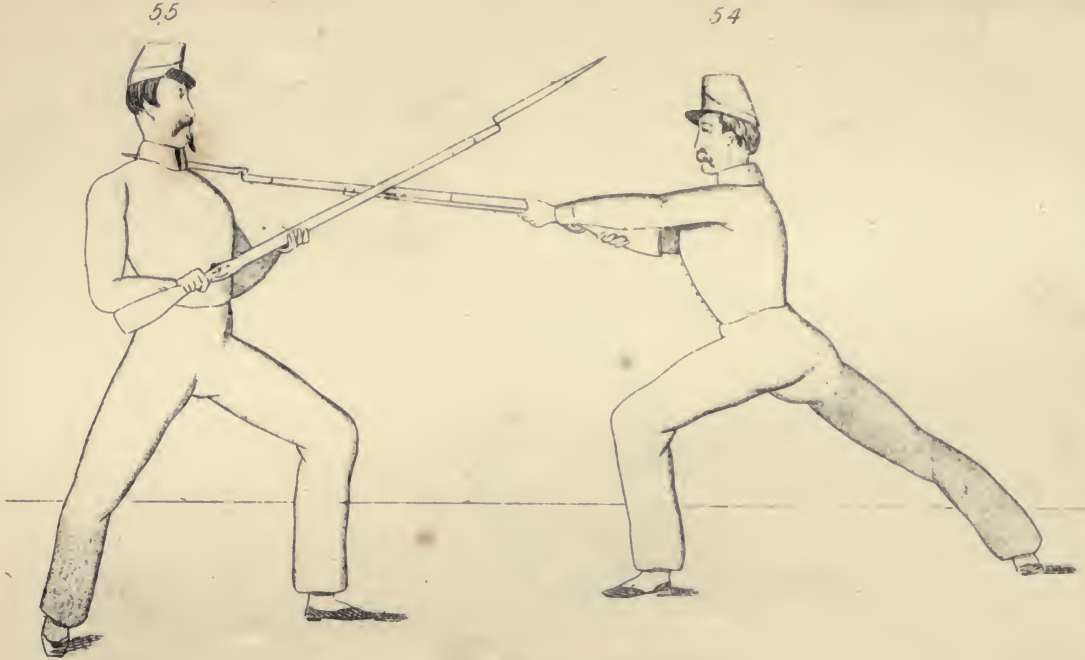

Blow parried by tierce-sixte

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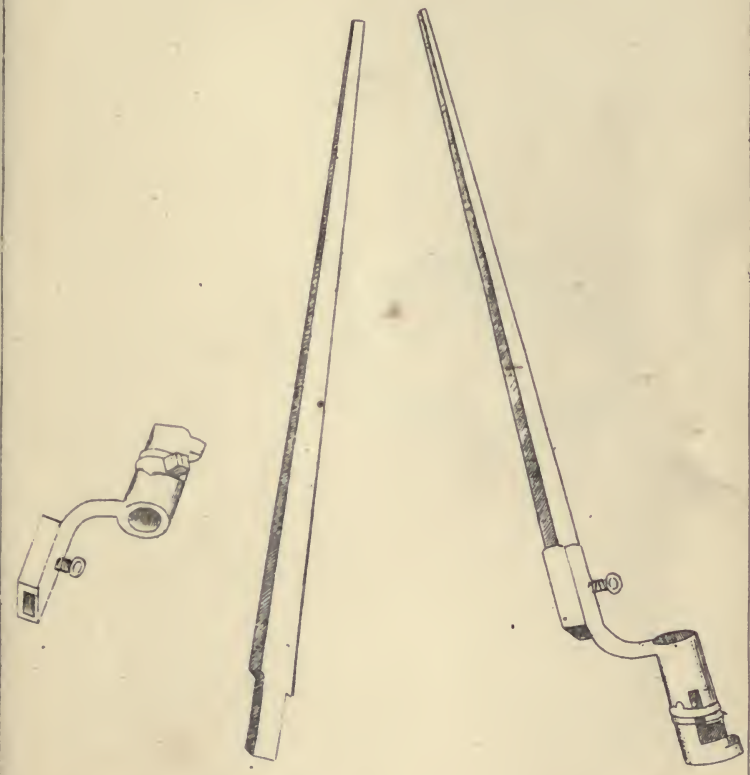

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